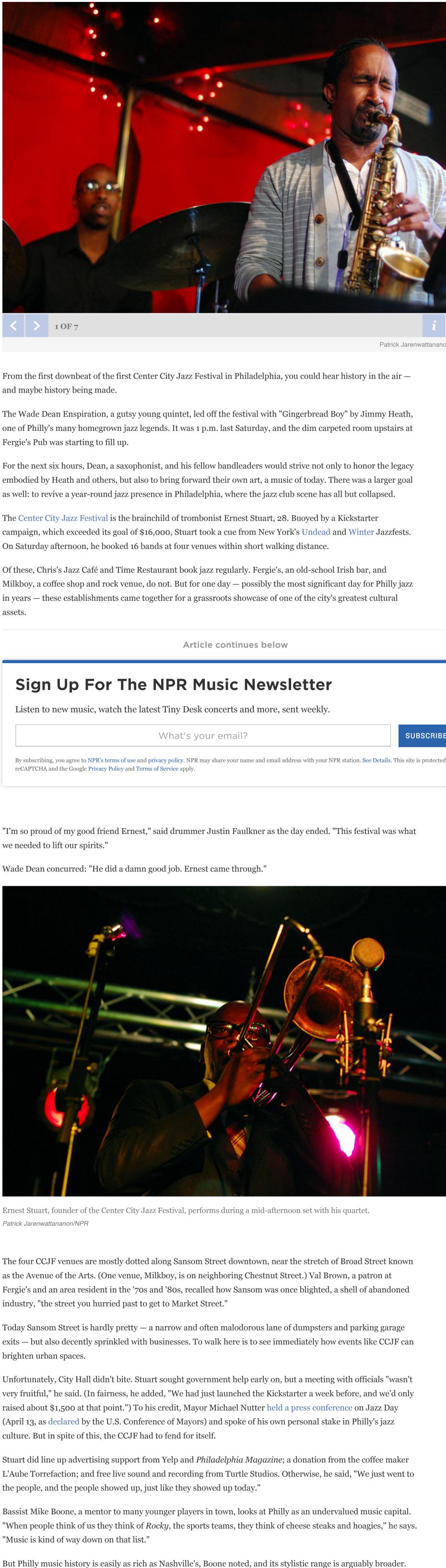
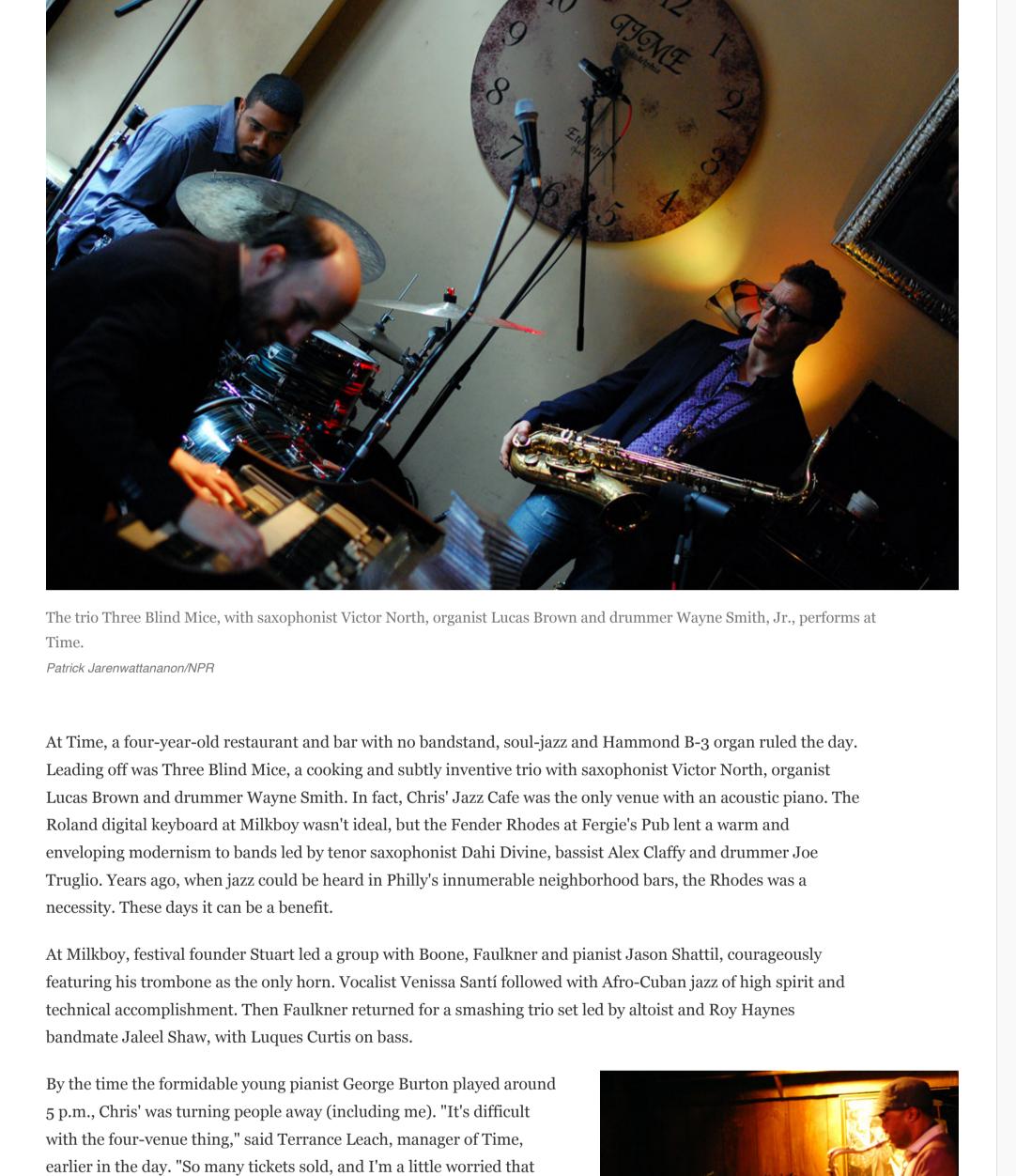


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Pianist George Burton led a quintet, with Stacy

Dillard on saxophones.

Patrick Jarenwattananon/NPR

John Coltrane, McCoy Tyner, Lee Morgan, Benny Golson and countless others came from the city. The impact of

organ greats Jimmy Smith, Don Patterson, Shirley Scott and Trudy Pitts is still widely felt. Gamble & Huff, the

famed soul and R&B producers, pioneered a "Philly Sound" that rivaled Motown in influence, and many jazz

The city boasts a rich avant-garde legacy as well. It remains the home base of Marshall Allen and the Sun Ra

Arkestra, who have done DIY music promotion for decades. And some of Philly's more "outside" players were

collaboration with AACM leading light Muhal Richard Abrams. Ars Nova Workshop spearheaded the event as

Philly's network of left-of-center improvisers, not unlike their brethren in Seattle, have had some success tapping

alternative spaces and forging opportunities through sheer will. With the CCJF, might the straight-ahead jazz

already engaged elsewhere on Saturday: A big band led by saxophonist Bobby Zankel was performing in

musicians came on board as session players. All these elements converge to give Philly jazz a kind of gritty,

groove-oriented populism, readily apparent at the CCJF.

part of its ongoing concert series.

scene be poised to do the same?

The impact of losing elders like Fambrough can't be overstated. Nor can losing community-fostering venues like

Ortlieb's Jazzhaus (though Ortlieb's Lounge is now presenting jazz once a week). Younger players, in Philly and

But Philly's resounding success stories are many. Faulkner, now playing with Branford Marsalis and Kurt

Rosenwinkel, is just the latest. Rosenwinkel belongs on the list himself. So do Uri Caine, Christian McBride,

There's no reason to think the list will stop growing. The question is whether Philadelphia can rebuild a bustling

Standing in Chris' waiting for Sean Jones to start, Ernest Stuart seemed elated, no doubt exhausted. "There are so

"The people coming up to me are people I don't know. I'm so happy that they gave the music a chance, and they

many unknowns with an event like this," he said. "I woke up this morning just full of nerves. But I was so

everyone's going to rush to one venue at once." Problems like these

have bedeviled the New York festivals, but they're good problems to

You could barely squeeze into Chris' for the 8 p.m. headlining set by

renowned trumpeter Sean Jones. (Lo and behold, there was Burton on

piano, Luques Curtis on bass and the indefatigable Faulkner on drums,

Fambrough," he said, eyes welling up. "He was like a father to me, and

Orrin Evans, Ari Hoenig, Joey DeFrancesco, Jaleel Shaw and Johnathan Blake.

with Brian Hogans on alto.) Jones, an Ohio native now based in

Pittsburgh, had a moment when he looked out and saw Dolores

Fambrough, widow of recently-departed Philly bassist Charles

Fambrough. "My first professional recording was with Charles

everywhere, face tough odds as they build careers.

loved it. It's up to the venues to keep this momentum going."

David R. Adler is a freelance writer formerly of Philadelphia.

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have.

you are like a mom."

jazz-club culture of its own.

pleasantly surprised.

Now based in New York, Jaleel Shaw returned to his hometown for a trio set. Patrick Jarenwattananon/NPR

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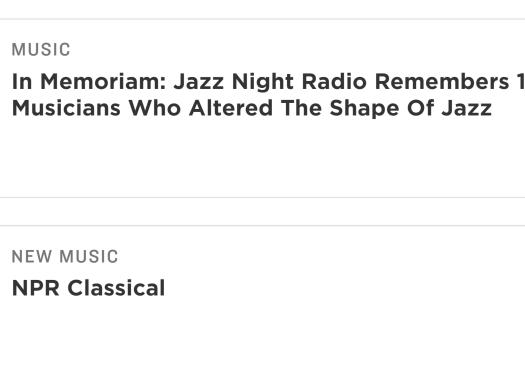
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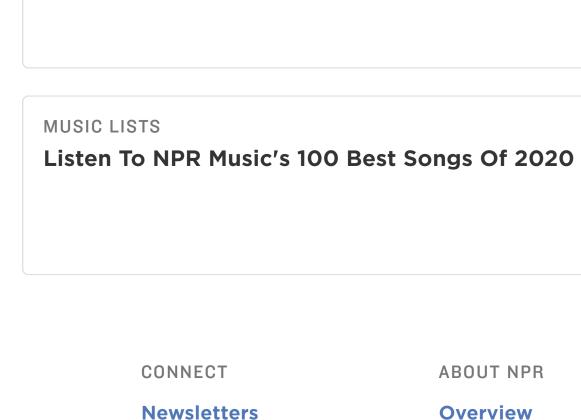
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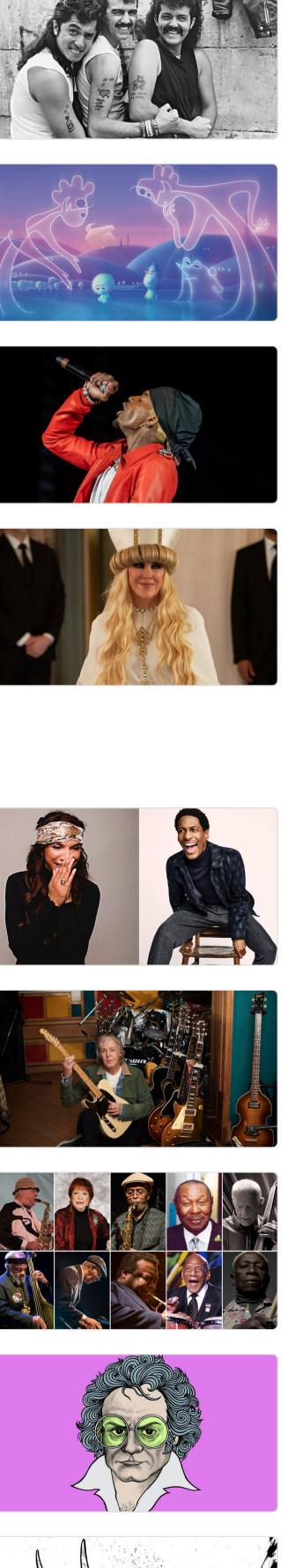
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